

Capital 'Music Week' Wins Hearty Approval Of School Board Head

By JESSIE MacBRIDE.
Remember Music Week for Washington—May 22-29.
If you meet a member of one of the many committees for Music Week, enlist.
It's to be a city-wide festival. A five-week campaign, to give everybody information about it and to give everyone a part in it, is to be started next Monday, April 18. The schools are to be the "publicity" agents. If you haven't a kiddie of your own, ask some kiddie on the block. A "singing parade" is part of the plan.

Programs will be given every evening in auditoriums, nearest your home. Then music will be part of every social or club function during the week beginning May 22. The picture houses, in the morning, may be used to stage some of the "features." In every home there should be a "song hour" each day.
There will be "sings" in the Government departments, "sings" in the department stores, "sings" in all the public schools, "sings" on the White House. Let us go home from office in the afternoon.
"Preparedness" is the watchword. Begin to prepare your home program now, or join in a neighborhood program.

PROGRAM PLAN.
Beginning Sunday, the churches will specially feature music, with elaborate choir programs and sermons on music and its service to mankind.
"I believe in music—music as a tonic, as an expression of the whole-some American energy," said Dr. Abram Simon, president of the Board of Education, at a recent meeting, when Robert Lawrence, of New York, brought definite suggestions for working out Washington's Music Week.
"I am tremendously interested in Music Week," and this interest, Dr. Simon's makes the organization plan absolutely effective.
Band concerts in the public parks are to be given daily.
Free community opera performances will be staged.
Community singing out of doors in every neighborhood.
Why? It's an "open door to self-expression," as Mr. Lawrence says. The movie houses will emphasize their music for the week.
Hospitals will be visited by music

groups, also the Government "shut-ins" at the jails.
In New York last summer over one million souls were reached in "singing music to the people" idea. For only about 20 per cent of a city's population uses music in "special study, while the concert patrons are in a much smaller proportion.
LEADERSHIP CLASSES.
The neighborhood plan requires about 180 song leaders. These leaders are to stay in their own localities and waken America into a singing nation.
Do you remember when everyone of us timidly joined in the "sings" during the war? How old faces wreathed in smiles, stood at Central high and sang with the stars streaming down their cheeks?
Do you remember how it caused the cold shivers to run down your back, the thrill of this first singing of the dear old "heart" songs of sentiment and of joy together?
And we are forsaking all that! So that is the reason we must organize a special occasion to keep the impulse alive.
Leadership classes, free, will be held every night for two weeks before music week, from 8 to 10. There will be two classes for the white leaders, and one each night for the colored leaders. From these classes the 180 leaders will be chosen.
But singing is not by any means the whole of the programs. The ideal form for programs is as follows:
"America" first, by everyone. Then there will be a student solo number, an artist number, an address by a specially chosen speaker, a quartet, and always a "surprise" feature. That is where the school orchestra, the college glee club, a favorite choir, will be brought in. And interspersed will be singing by "all of us."

IT CAN BE DONE.
Only one skeptic spoke at the meeting at Thomson Community Center the other night when Mr. Lawrence unfolded this plan.
Do you remember our many pageants of the past few years staged by the Community Service with Mrs. Marie Moore Forrest directing? I drove around with Mrs. Forrest in utter bewilderment at the start of one of these pageants. Yet she brought the whole thing together in perfect co-ordination.
"It isn't as hard as it looks," Mr.

HELEN BELT, an attractive Washington violinist, who played before Secretary of State Hughes and other officials of the Department of State Club recently. Miss Belt has also been soloist for the National Press Club at one of their Sunday afternoon musicales.



Lawrence said. And a New York organization, the National Bureau for the Advancement of Music, is lending Mr. Lawrence to us for five weeks. Why? Because they believe that the success of the stirring influence, in the heart and the lives of all of our American citizens, and future citizens, will have a broader and quicker expansion throughout the entire nation by an example set in the Capital of the United States.
Who's going to make the posters for our Music Week? Here's a chance for the art schools, and the art departments in the public schools. There's lot to tell about it. Details of plans and of possibilities will be told in The Times from week to week.

CONCERTS
PAULIST CHORISTERS TONIGHT.
A capacity audience is expected to greet the Paulist Choristers this evening with this celebrated organization offers a three-part program of medieval and modern sacred and secular music in a gala concert in the Catholic University gymnasium.
Rev. William Joseph Finn, C. S. P., formerly of this city and well known to thousands of Washington music lovers as conductor of the Paulist Choristers, will direct. The tenor soloist will be John Finnegan, now leading tenor of the famous double quartet of the New York Cathedral and formerly leading tenor of St. Aloysius Church of this city. Anne Wolcott will be at the piano and Stanley Van Wart at the organ.
Mr. Finnegan will sing Handel's aria from "Jephtha." Giovanni Pergolesi's "Faci ut ardeat Cor Meum" and "Quae Morebat et Dolebat" will be given with Master Tom Huber as soloist. Overton Moyle will sing Waddington's "Salve Regina."
The concert promises to be one of the most interesting and unique musical offerings of the season and will be the only appearance in Washington this year of this internationally famous organization of seventy voices, including about fifty boys, of whom thirty-five are only fifteen and sixteen years of age.
The Paulist Choristers are making their visit to Washington under the auspices of the Catholic Women's Service Club of this city and the concert to be given at the Catholic University will be for the benefit of the National Catholic Community House at 601 E street northwest. The concert is under management of Mrs. Wilson-Greene, at whose office in Droops, Thirteenth and G streets, tickets may be obtained.

CULP RECITAL POSTPONED.
Postponement of the song recital of Mme. Julia Culp, the famous Dutch lieder singer, that was scheduled for the National Theater for tomorrow, Friday, afternoon, is announced by T. Arthur Smith, because of the illness of the artist who has contracted a slight attack of tonsillitis.
Mme. Culp's recital is to be given next Thursday, April 21. Mr. Smith feels confident that Mme. Culp's illness is but temporary and will permit her appearance next week.

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AMONG MUSICIANS
KITTY BEALE IN NEW YORK.
Kitty Beale, our gifted little Washington soprano who is a member of the Metropolitan Opera Company in New York, is giving a concert there in Aeolian Hall on Monday afternoon next. Miss Beale has not been here since she came down with a Metropolitan Opera quartette and gave a concert at the Belasco Theater on Sunday a year or more ago.
She is going to give an attractive program, with the aria "Charmant Oiseau" from the "Pearl of Brazil" by David. Her song selections will interest Washington singers. They are: "Ultima Rosa" (Sper), "Lietta" (Burgmein), "Ballad Song" (Roxas), "La Polleta" (Marchesi). Then there is a group by Fontanilles, three songs of Schmalz, and a group in English—and Miss Beale's rendition is particularly lovely in her English. They are: "In Fountain Court" (Russell), "The Night Wind" (Farley), "Pierrot" (Ruber), "An Evening Song" (Gilbert), and "Under the Greenwood Tree" (Buzzi-Pecora). Emil Polak is her accompanist.

PINCKEL-THOMPSON RECITAL.
Friday afternoon in the Young Men's Christian Association auditorium, four members of the Pinckel family, assisted by Louis Thompson, tenor, will give a very attractive program. The recital is at 8:30.
Miss Frances Pinckel, pianist, will play "Sparkle" (Moszkowski), "Nocturne" (Chopin), and "Polonaise" (MacDowell). George Pinckel, cellist, will give "Kol Nidrei" and "Day of God" (Rosenbach). Rosemary Pinckel, pianist, will play the "Butterfly Caprice" (Grieg), "Song of the Brook" (Lack), and "Gypsy Rondo" (Haydn).
Mr. Thompson's group of songs is "Thou Billowy Harvest Field" (Rachmaninoff), "Le Miroir" (Ferrari) and "Fire," a song out of a cycle composed by Mr. Thompson. George Pinckel will then give, for cello, "Berceuse" (Godard) and "Tarentella" (Squire). Constance Pinckel, pianist, will close the program with "Why" (Schumann), "Witches Dance" (Macdowell), and the Liszt "Eleventh Rhapsody."

ISADORE ALPHER RECITAL.
Herman C. Rakemann has sent out invitations for a recital to be given by his pupil, Isadore Alpher, violinist, at Gunston Hall School tomorrow evening at 8:15. He will be assisted by Frederic East, baritone, and Malton Boyce, accompanist.
Isadore Alpher will play the Locatelli Sonata F major, "Souvenir de Moscow" (Wieniawski); two Paganini "Caprices," E major and D major; a "Sarabande," a Brahms Waltz, a "Tarentelle" of Wieniawski; and the "Chaconne" (Bach-Auer). Mr. East will sing a song composed by Mr. Rakemann, "To Live in the Heart of the Storm."

"LOHENGGRIN" AS CONCERT.
The Rho Beta Chapter, Mu Phi Epsilon Sorority, will present the opera, "Lohengrin," in concert form in the chapter rooms at the Washington College of Music tomorrow evening at 8:15.
Miss Julia Schelling, who is a sister of Ernest Schelling, the pianist, will give the story of the opera. Miss Schelling has lectured on Wagnerian operas all over the United States. Dr. Leopold Glushak, tenor, and Miss Mabelle Condor, soprano, both well known here in musical circles, will give the musical illustrations from the opera score.

ORGAN RECITAL TUESDAY.
The thirty-first public organ recital will be given at Central High School Tuesday, April 19, at 8:15 p. m. Edith B. Athey, civic organist, will be assisted by John G. Klein, tenor, with Mrs. Klein, accompanist, and Genevieve Crist, violinist, with Madeline McGregor, accompanist.
An ensemble of twenty-four cellists will be a feature of the program, under the direction of Ernest Lent.
INGRAM CONGREGATIONAL.
"An evening with Dr. Adam Geibel," the blind composer-musician of Philadelphia, will be given at Ingram Congregational Church, Tenth street and Massachusetts avenue northeast, on Sunday evening next. Dr. Geibel will sing, play the organ, the piano and the violin; he will also tell a

short story of his life and work, conduct a short "sing," and demonstrate his remarkable gift of absolute pitch. He will compose and dictate extemporaneously a new tune, and the harmony for any hymn which the audience may select. There is no admission fee.
INGRAM CHOIR ENTERTAINED.
The John Dickson Home for Men, on Fourteenth street, will entertain the thirty members of Ingram Choir at supper next Sunday at 6 o'clock. Before the supper there will be a musical program given by the choir, with Hazel Bachschmid, soprano, Timothy Quinn, tenor, and G. A. Johnson, bass, as soloists. The music will be under the direction of Mrs. Henry Hunt McKee.

MRS. BACHSCHMID, SOLOIST.
Mrs. Hazel Bachschmid has been engaged to sing on the Steel Pier, Atlantic City, on May 30, by Mr. Leeman, leader of the Symphony Orchestra that is playing there.
Mrs. Bachschmid will also go to Atlantic City in mid-summer to fill a similar engagement. She has just returned from a stay there and in Philadelphia, where she sang several engagements at private musicales.

FOREST POLICY MEANS MUCH TO MUSIC TRADE
Announcing the coming convention of music men in Chicago May 9, as the most important in the history of that industry, "The Music Trades" is out with the leading article on the importance of a nation forest-policy to the music making business.
The article, which is by Charles Lathrop Back, president of the American Forestry Association, shows how 210,000,000 feet of lumber is used in the music trades every year. In part the article:
"Forest products play the big part in the world of music. In fact, without wood there would be little music. Maple, for example, is the single industry, in which something like 210,000,000 feet are used every year. Five feet of hardwood is used to one of soft. It is seen from these figures that the music world is tremendously concerned as to the continuation of a supply of forest products. But what is happening? We are using our forests or destroying them by fire about four and one-half times faster than we are replenishing them.
"The music trades should get behind the Snell Bill, at the extra session of Congress, for the trade should remember that one forest region in the United States after another has been cut out until three-fourths of our primeval forests are gone."

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GALLICO WINS BIG MUSIC CLUB PRIZE
American Teacher of Piano Awarded \$5,000 Purse for Setting for Oratorio.
A music prize of \$5,000, for the musical setting of an oratorio "The Apocalypse," has been won by Paolo Gallico. This is the largest prize ever offered in America for such work and it is awarded by the National Federation of Music Clubs.
The composition will be performed at the convention of the National Federation of Music Clubs, June 6-14, at the Tri-Cities, Davenport, Iowa, Moline, and Rock Island, Ill.
Mr. Gallico is a teacher of piano, a man of charm and humor, and an ardent American. He received his training in composition in Vienna during the Brahms regime. He stumbled upon the libretto of the "Apocalypse" quite accidentally. This libretto was written by Pauline Arno-MacArthur. There was not time to complete the work in time for the contest, Mr. Gallico said to an interviewer, who called to congratulate him. "But I could not resist writing it. The words and the subject so gripped me."
"Occasionally my mind would grow sterile and I would walk in the park and declaim the words. For one year I separated myself from my friends, and worked every night from supper until midnight and all day Sunday. I finished the work in plenty of time and mailed it."
"Months passed. One day, accompanying a pupil to the door, I saw on the floor a long letter with the letterhead 'National Federation of Music Clubs.' I opened and read:
"We take pleasure in announcing to you that you have won—"
"I uttered a whoop and dashing to my bookcase hugged my cherished score."

SIGHS AND SMILES FOUND IN NEW DANCE RECORDS
Dance records just put out by the Columbia Grafonola Company offer sighs and smiles with which to waltz or tango.
A happy combination in fox-trots is that of the Paul Biese Trio with Frank Crumit's rapid patter in "Happy Hottentot." On the other side is one you'll remember—"Remember Me," a fox-trot that almost compels dancing.
If you like to fox-trot to the strains of happy music, you'll enjoy the happy saxophone of the "Happy Six," when they play "Now and Then," one of the latest Columbia records by this dance organization. The other side is "Humming," another fox-trot by the Happy Six.
A native Argentine orchestra plays two dances typical of South America. "Song of Sadness" is a native tango. "Delos" a dreamy waltz.
The first Columbia record of the Leo F. Reisman Orchestra, of Boston's Hotel Brunswick, brings you the merry fox-trots, "Bright Eyes" and "Love Bird."

Silence Brings Encore.
Ganz arrived in Dubuque to give a recital in a convent. To his dismay he was told that a sister had died that day. Then came the stranger recital of his career. The atmosphere was tense. Not a sound from the audience, yet he was forced to play three encores, by the silent, motionless demand, which he felt thrillingly!—Charles D. Isaacson in March Hearst's.

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